



MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

SUMMER
1962

THE MUSEUM'S PRINTS

The purpose of this booklet is to outline briefly the history of print making, to describe the various processes, and to illustrate some of the most important examples in the collection of this Museum.

Prints are a form of graphic art which is defined as “. . . the expression of ideas by means of lines, marks or characters impressed on a surface.” Of all the arts prints have been used most widely to disseminate knowledge and are perhaps the most popular form of art.

Most great museums and libraries have collections of prints and our Museum is no exception. The first record of acquisition of a print by this Museum occurs in 1907 when the Museum received an etching by an obscure 19th century French artist.

Gifts and purchases of prints have increased our holdings of outstanding examples since that time. Generous donors to the print collection have been Mr. and Mrs. Edward Drummond Libbey, Irving E. Macomber, Joseph Hearst, Albert Roullier, Miss Alice Roullier, Mrs. Stevenson Scott, Carl B. Spitzer, Mrs. S. C. Walbridge, Winthrop H. Perry and Frederick B. Shoemaker. The latter two bequeathed funds which are used today to acquire distinguished additions to the print collection.

Otto Wittmann, Director

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SUMMER 1962 *New Series: Volume 5, Number 2*

EDITOR: Otto Wittmann

ASSISTANT EDITOR: Millard F. Rogers, Jr.

COVER: JOAN MIRO (1893-). Spanish. *Games* (detail). Color lithograph. 1948. 12 x 17½ inches. Frederick B. Shoemaker Fund, 1950.



HANS BALDUNG, called GRIEN (ca. 1476-1545). German. *Group of Seven Horses in a Wood*. Woodcut. 1534. $8\frac{1}{4} \times 12\frac{5}{16}$ inches. Bartsch 56. Ex-coll: Liechtenstein, Vienna. Frederick B. Shoemaker Fund, 1952.

AN INTRODUCTION TO PRINTS

Over five hundred years ago, prints were first made and enjoyed for their instructional or religious content. Gradually, throughout succeeding centuries, artists developed printmaking to its present position as a unique and important aesthetic expression. A fine print should be considered for its artistic merits just as any painting or sculpture is appreciated. These precious pieces of paper have much to tell us, delighting the collector and museum visitor alike with their very individual beauty.

A print is actually a duplicate picture, an art form resulting from a process capable of producing numerous exact reproductions. Prints are usually inked drawings or designs pressed onto paper from metal plates, wood blocks, or flat stones, but a great variety of other materials can be used. Several prints printed on a press, one after the other, from the same copper plate or block are called *impressions*. When an artist changes the condition in any way of a printing surface (the plate, wood block, stone, etc.) and prints it, the resulting print will be in a different *state* than previous prints from the same plate. There can be numerous states of a single print, perhaps involving the addition or subtraction of only a few lines. Certain etchings by Whistler exist in six states, each state having some minor change on it by this fastidious artist. A

proof is a print made by the artist, who most frequently is not the actual printer, to determine the progress of his design. This is made prior to the printing of the *edition*, which is a predetermined number of impressions.

Fine prints encourage intimate inspection. They are not possessed of a size and scale of most of the other art forms. Too often, appreciation of prints is forsaken in favor of paintings, decorative arts, or the like. Yet they may be appreciated for their own beauty and importance, for the illustration of history, for their influence on other types of art, or for a host of reasons. Understanding the elaborate technicalities of printmaking is not necessary for an enjoyment of prints. To comprehend the basic and major techniques used by artists enhances one's appreciation, however.

In general, one may consider printmaking methods as *intaglio* (the line to be printed is incised or depressed below the surface), *relief* (any portion of the design not to be printed is cut away and lowered below the printing surface), *planographic* (printed and unprinted areas occur on same surface without being incised or cut in relief), or *stencil* (ink forced through openings in cut pattern placed over material to be printed) processes. The artist's tools for making a print are many and are used for cutting, inscribing, engraving, rubbing, scraping, flattening, etching, or painting the printing surface. To make a finished print, ink and some type of press are also needed. The following paragraphs are brief descriptions of the most important printmaking techniques.

Woodcut. The earliest printmaking technique, the woodcut, is still practiced today. It is a relief process with lines formed by the artist's knife removing portions not to be printed. The white or negative areas, produced by laborious cutting away of the block's surface, permit the remaining lines to form the design. These lines stand in relief if one looks at the profile view of a cut block.

Engraving. An engraved line is made by pushing a V-shaped cutting tool or burin across the metal plate surface. This action removes a small shaving of metal; and ink clings to this depression when the plate is printed. Any engraved line is sharply pointed at both ends and rather rigid and crisp in comparison with the nervous etched line. Wood engravings result from lines pressed across the hard end grain of wood by a needle, so that the depressed lines will be negative areas, and the untouched portions will then print when inked. A wood engraving is basically a relief process.

Etching. An etching is produced by scratching a design with a needle through a wax coating or ground spread over a metal plate. This plate is then given an acid bath which etches the portions of metal exposed by the scratches in the ground. After the lightest lines are etched or "bitten," the etcher can "stop out" or protect these delicate lines by covering them with varnish before submitting the plate to additional acid baths. Etching permits a spirited, free drawing, quite unlike the rigid discipline the engraving process demands from the artist.



WOODCUT. Hans Baldung, *Group of Seven Horses in a Wood* (detail), page 27.

ENGRAVING. Martin Schongauer, *The Nativity* (detail), page 33.

ETCHING. Antonio Canaletto, *An Imaginary View of Padua* (detail), page 39.

Drypoint. A drypoint line in a print differs only slightly from the engraved line. It is made by a steel or diamond point manipulated as a pencil would be over the metal surface. This scratching forms a burr or ridge on each side of the gouged line. A blurred, indistinct line results when the plate is printed; progressive printings wear down this fine burr.

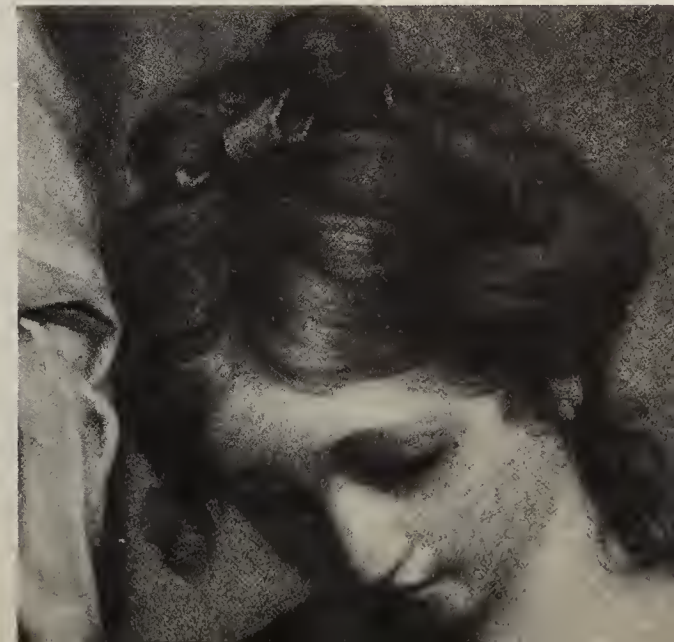
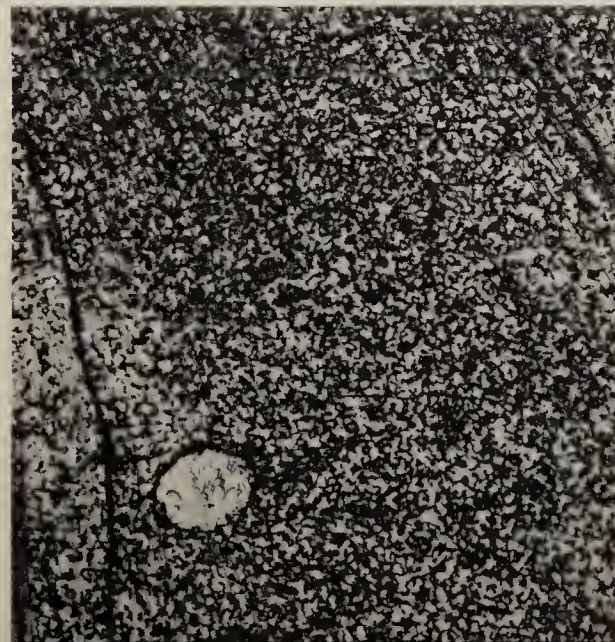
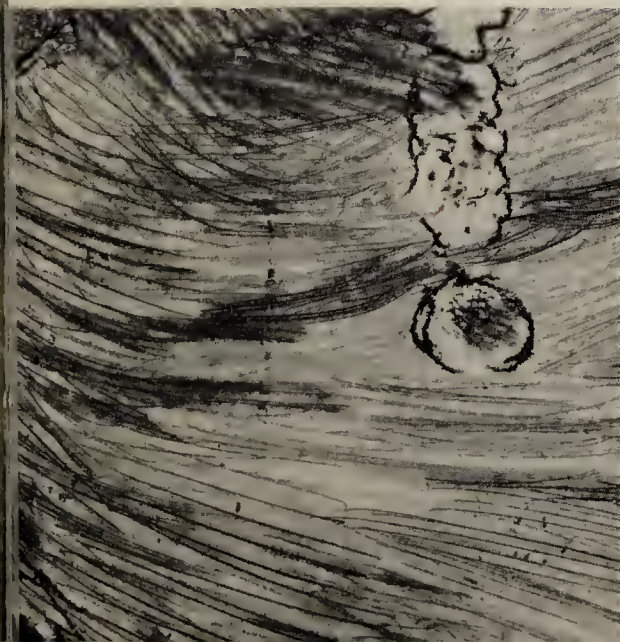
Aquatint. The aquatint is a type of etching. Essentially a tonal process, resin dust is applied to a metal plate, then heated, forming a layer of globules. After the artist has drawn upon the treated plate with a soft crayon to outline or block-in areas to be etched, an acid bath attacks the copper through the interestices of resin. Repeated dippings will darken any area not protected or "stopped out" with a varnish coating. The aquatint allows an artist to combine a variety of tonal values with etched lines, for lines may be sketched through the resin ground with a needle.

Mezzotint. The entire surface of the metal plate is roughened with a tool called a rocker. If the plate then were printed, a solid black would result. Using a scraping instrument, areas to be light or white are made by removing the dots and ridges created by the rocker. The artist forms his design working from dark to light and generally with areas of tone, not line.

DRYPOINT. Edgar Degas, *At the Louvre: Museum of Antiques* (detail), page 41.

AQUATINT. Edgar Degas, *At The Louvre: Museum of Antiques* (detail), page 41.

MEZZOTINT. Edward Fisher, *Lady Sarah Bunbury* (detail), page 40.





WOOD ENGRAVING (*left*). Timothy Cole, *The Annunciation* (detail), page 44.

LITHOGRAPH (*right*). Francisco Goya, *The Spanish Diversion* (detail), page 40.

Lithograph. Perhaps the most important planographic process for making prints, lithography is also one of the newest techniques, for the earliest example dates from about 1805. The design is drawn upon a smooth, flat stone with greasy crayons or liquid. The crayon marks are removed with solvent, and a chemical spot remains. The stone is wiped with a damp sponge, then inked. The ink clings to the greasy areas but is repelled from the wet ones, and the stone may be printed. To print any quantities from this stone, it first must be coated with gum arabic and acid to strengthen the design areas.

Other techniques. Serigraphy (silk screen printing), monotypes, and stipple prints are among other techniques favored by artist-printers. Serigraphy, a type of stencil printing, is unique because it does not produce a reverse image on the paper. When one looks at an engraving, woodcut, etching, or lithograph, it should be remembered that the artist's design on the original plate or stone was reversed in the printing process.

Finally, a discussion of prints must distinguish between original prints and reproductions. Original prints are designed and executed (except perhaps for the actual printing on the press) by the artist. Reproductions, half-tones, and photogravures are the results of photo-mechanical processes and are only facsimiles of original paintings, prints, or drawings.

Millard F. Rogers, Jr.

HANS SEBALD BEHAM (1500-1550). German. *St. Christopher*. Chiaroscuro woodcut, printed in brown and black. ca. 1535. $11\frac{7}{8} \times 8\frac{11}{16}$ inches. Hollstein 203. Frederick B. Shoemaker Fund, 1955.



HANS WECHTLIN (ca. 1480-1526). German. *Alcon Killing the Snake*. Chiaroscuro woodcut, printed in green and black. ca. 1507. $10\frac{3}{4} \times 7\frac{3}{16}$ inches. Ex-coll: Liechtenstein, Vienna. Frederick B. Shoemaker Fund, 1950.





GIULIO (ca. 1482-ca. 1518) and DOMENICO CAMPAGNOLA (1500-ca. 1581). Italian. *Shepherds in a Landscape*. Engraving. ca. 1518. $5\frac{3}{8} \times 10\frac{1}{8}$ inches. Hind, *Early Italian Engraving*, 6. Ex-coll: Liechtenstein, Vienna. Frederick B. Shoemaker Fund, 1949.
(below) HEINRICH ALDEGREVER (1502-ca. 1555). German. *Self-Portrait*. Engraving. 1537. $7\frac{3}{4} \times 5$ inches. Bartsch 189. Ex-coll: Carl O. Schniewind. Frederick B. Shoemaker Fund, 1945.

UNKNOWN ITALIAN (active late 15th century). *Melpomene*. Engraving. ca. 1465. $7 \times 3\frac{1}{16}$ inches. From *Apollo and the Muses*, E series, D group (the so-called Tarocchi Cards), of which the Museum collection has six prints from this group of ten. Hind II, 17a. Ex-coll: Liechtenstein, Vienna. Frederick B. Shoemaker Fund, 1953.



ANNO · M · D · XXXVII ·
· IMAGO · HINRICI · ALDEGREVER · SVZATIEN ·
· AB · IP · SO · AVTORE · AD · VIVAM · EFFIGIE · DELINIA ·
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D MELPOMENE XVII 17

MARTIN SCHONGAUER (1445-1491). German. *The Nativity*. Engraving. ca. 1470-1475. 10 $\frac{1}{8}$ x 5 $\frac{5}{8}$ inches. Bartsch 4. Ex-coll: Frederick August II, King of Saxony; Dr. W. A. Ackermann. Frederick B. Shoemaker Fund, 1956.



ALBRECHT DÜRER (1471-1528). German. *The Nativity*. Engraving. 1504. 7 $\frac{1}{4}$ x 4 $\frac{5}{8}$ inches. Bartsch 2. Ex-coll: Paul Davidsohn, Berlin. Frederick B. Shoemaker Fund, 1959.

JACQUES BELLANGE (ca. 1594-ca. 1638). French. *St. Thomas the Apostle*. Etching. ca. 1635. $11\frac{7}{16}$ x $6\frac{11}{16}$ inches. Robert-Dumesnil, V, 30. Frederick B. Shoemaker Fund, 1955.



REMBRANDT VAN RIJN (1606-1669). Dutch. *The Three Trees*. Etching. 1643. $8\frac{1}{8}$ x 11 inches. Hind 205. Winthrop H. Perry Fund, 1921.





REMBRANDT VAN RIJN (1606-1669). Dutch. *Christ with the Sick around Him (The Hundred Guilder Print)*. Etching. ca. 1649. $10\frac{1}{16} \times 15\frac{5}{16}$ inches. Bartsch 74. Hind 236, II. Ex-coll: Franz J. Enzenberg. Frederick B. Shoemaker Fund, 1934.



JUSEPE DE RIBERA (1588-1652). Spanish. *The Poet*. Etching. ca. 1630-1640. $6 \times 4\frac{11}{16}$ inches. Bartsch 10. Frederick B. Shoemaker Fund, 1953.





ANDREA MANTEGNA (1431-1506). Italian. *Bacchanalian Group*. Engraving. ca. 1490. $12\frac{5}{16} \times 17\frac{1}{2}$ inches. Bartsch 19. Ex-coll: Reinhold von Liphart; Karl E. Hasse; Prof. Ernst Ehlers. Frederick B. Shoemaker Fund, 1941.



LOUIS PHILIBERT DEBUCOURT (1755-1832). French. *The Public Promenade*. Color aquatint. 1792. $14\frac{1}{16} \times 23\frac{3}{16}$ inches. Fénaille, 33, II. Winthrop H. Perry Fund, 1959.





ANTONIO CANALE, called CANALETTO (1697-1768). Italian. *An Imaginary View of Padua*. Etching. ca. 1745. $11\frac{3}{4} \times 16\frac{3}{4}$ inches. DeVesme 11, I. Frederick B. Shoemaker Fund, 1958.

GIOVANNI BATTISTA TIEPOLO (1696-1770). Italian. *Nymph with Tambourine*. Etching. 1785. $5\frac{5}{8} \times 6\frac{7}{8}$ inches. DeVesme 7. From the *Capricci* in the Museum collection, one of ten unnumbered etchings with a title page. Ex-coll: F. Wecbrodt. Gift of Edward Drummond Libbey, 1928.



EDWARD FISHER (1722-1785). English. *Lady Sarah Bunbury Sacrificing to the Three Graces* (after Sir Joshua Reynolds). Mezzotint. 1766. $23\frac{3}{8} \times 14\frac{1}{4}$ inches. Ex-coll: Royal Library, Windsor. Gift of Mrs. Stevenson Scott, 1952.

FRANCISCO GOYA (1746-1828). Spanish. *The Spanish Diversion*. Lithograph. 1825. $11\frac{15}{16} \times 16$ inches. Delteil. 288, II. One of four lithographs in Museum collection from *The Bulls of Bordeaux* set. Museum purchase, 1954.



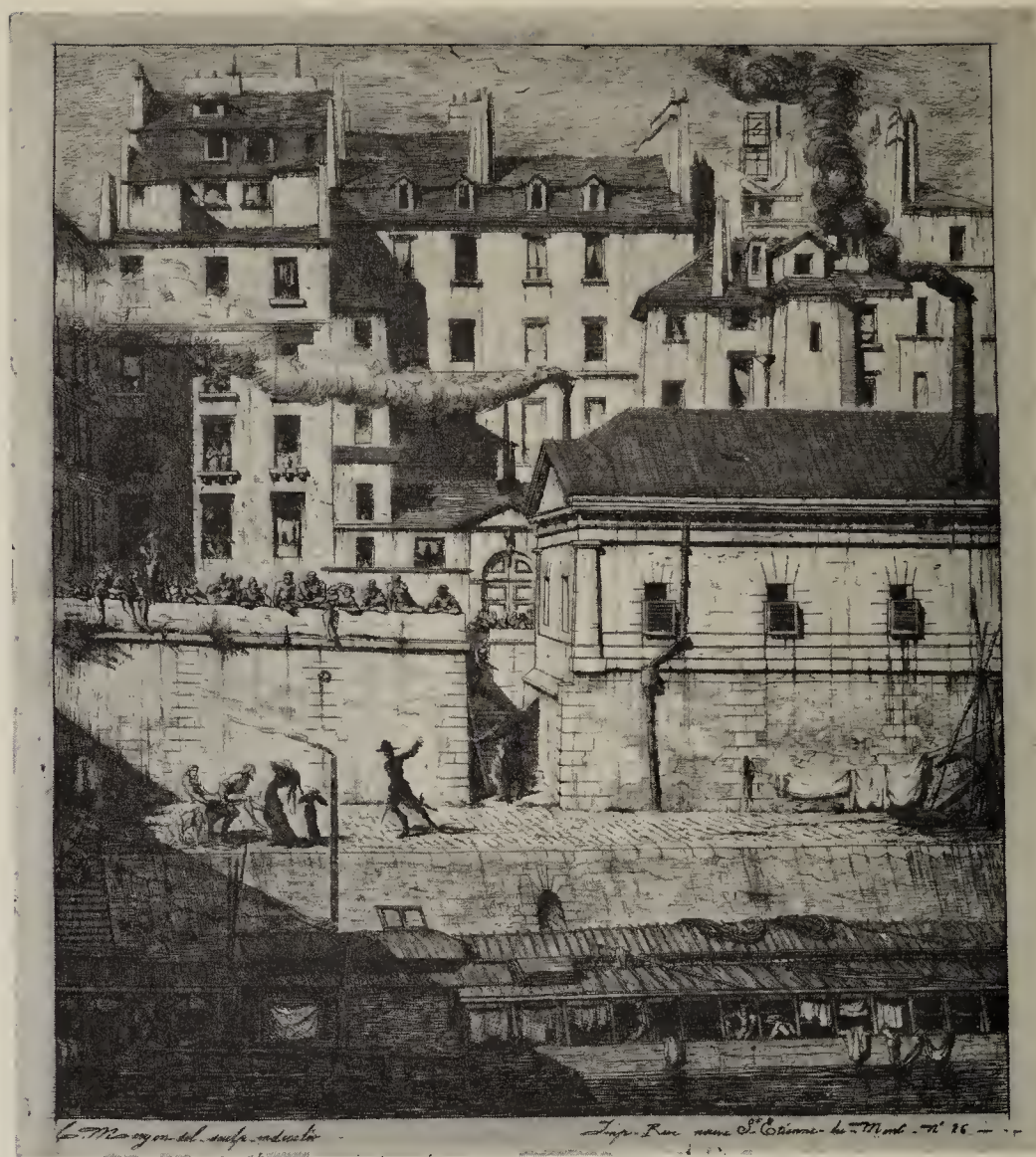
EDGAR DEGAS (1834-1917).
French. *At the Louvre: Museum of
Antiques (Mary Cassatt)*. Etch-
ing, aquatint, drypoint. ca. 1876.
10½ x 9⅜ inches. Delteil 30, IV.
Frederick B. Shoemaker Fund,
1955.



HENRI DE TOULOUSE-
LAUTREC (1864-1901). French.
Miss Lender. Color lithograph.
1895. 13 x 9½ inches. Museum pur-
chase, 1938.



CHARLES MERYON (1821-1868). French. *The Morgue*. Etching. 1854. $9\frac{1}{8} \times 8\frac{1}{8}$ inches. Delteil 36, IV. From *Eaux-Fortes sur Paris*. Museum purchase, 1930.



PAUL GAUGUIN (1848-1903). French. *Soyez Amoureuses, Vous Soyez Heureuses* (Be in love and you will be happy). Color woodcut. After 1895. $6\frac{3}{8} \times 10\frac{7}{8}$ inches. Ex-coll: Daniel de Monfried. Gift of Georges-Henri Rivière, 1932.





JAMES A. McN. WHISTLER (1834-1903). American. *The Doorway*. Etching. 1880. 8 x 11 $\frac{5}{8}$ inches. Kennedy 188 VI. One of *Twelve Etchings* (First Venetian Set) in Museum collection. Winthrop H. Perry Fund, 1921.

MARY CASSATT (1845-1926). American. *The Bare-Footed Child*. Third state. Color etching, aquatint, drypoint. 1898. 9 $\frac{1}{2}$ x 12 $\frac{7}{16}$ inches. Museum purchase, 1945.





JOHN JAMES AUDUBON (1785-1851). American. *Night Hawk*. Etching and aquatint, colored by hand. 1832. 25 $\frac{7}{8}$ x 20 $\frac{1}{2}$ inches. Plate 147, *Birds of America*, Elephant Folio. Museum purchase, 1921.





PAUL CÉZANNE (1839-1906). French. *The Bathers*. Color lithograph. ca. 1898. 16½ x 20½ inches. Museum purchase, 1935.

TIMOTHY COLE (1852-1931). American. *The Annunciation* (after Fra Angelico). Wood engraving. 1889. 6¾ x 5 inches. Gift of Edward Drummond Libbey, 1912.



GEORGES ROUAULT (1871-1958). French.
Self-Portrait. Lithograph. 1929. 13¾ x 10 inches.
Gift of A. Roullier Galleries, 1939.

STANLEY WILLIAM HAYTER (1901-). English.
Dance of Sunset. Mixed techniques, in color. 1951. 15½ x
9⅜ inches. Frederick B. Shoemaker Fund, 1952.



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